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The Photo Miniature

VOLUME XV : NOVEMBER, 1919 : NUMBER 177

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are designed to meet vacation requirements. So small you can carry one with you always—in pocket or hand-bag, ever ready for the unexpected picture. They are quick in action, simple in operation and watch-like in accuracy. They take *real* pictures and beautiful enlargements may be made to any desired size from their clear, sharp negatives. Six models—fifteen lens and shutter equipments. Priced from $8.00 to $75.00.

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REVISED LIST PRICES, EFFECTIVE JUNE 26, 1919

One-pound container - - - -	**$20.00**
Half-pound container - - - -	**10.10**
Quarter-pound container - -	**5.10**
One-ounce container - - - -	**1.35**

ANSCO COMPANY, Binghamton, N.Y.

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152: PHOTOGRAPHING THE CHILDREN
151: REFLEX CAMERAS AND FOCAL-PLANE SHUTTERS
150: COMMERCIAL PHOTOGRAPHY
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93: DEVELOPMENT (GASLIGHT) PAPERS
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103 PARK AVENUE, NEW YORK, U.S.A.

Kindly mention THE PHOTO-MINIATURE

ANNOUNCEMENT
to the Readers and Friends of
The Photo-Miniature

The cost of producing and distributing "The Photo-Miniature" has more than doubled within the past six months. The last few issues have been published at an actual loss.

We are therefore compelled—in order to maintain the quality of service given—to advance the price of the magazine to

40 CENTS PER COPY
$4.00 PER YEAR, POSTPAID

"The Photo-Miniature" has always been worth more than its price. We are confident that its readers and friends will show their appreciation of this, and continue to give the work their loyal and enthusiastic encouragement.

TENNANT AND WARD, Publishers
103 PARK AVENUE, NEW YORK

The Silhouette

Offers an attractive medium for showing the operation or use of many products. Here it illustrates the practical simplicity of Graflex operation. It is also effectively used in the advertising of shaving conveniences, portraiture, etc. Illustration used by courtesy of *Kodakery*

"Keep a Kodak Story of the Children"

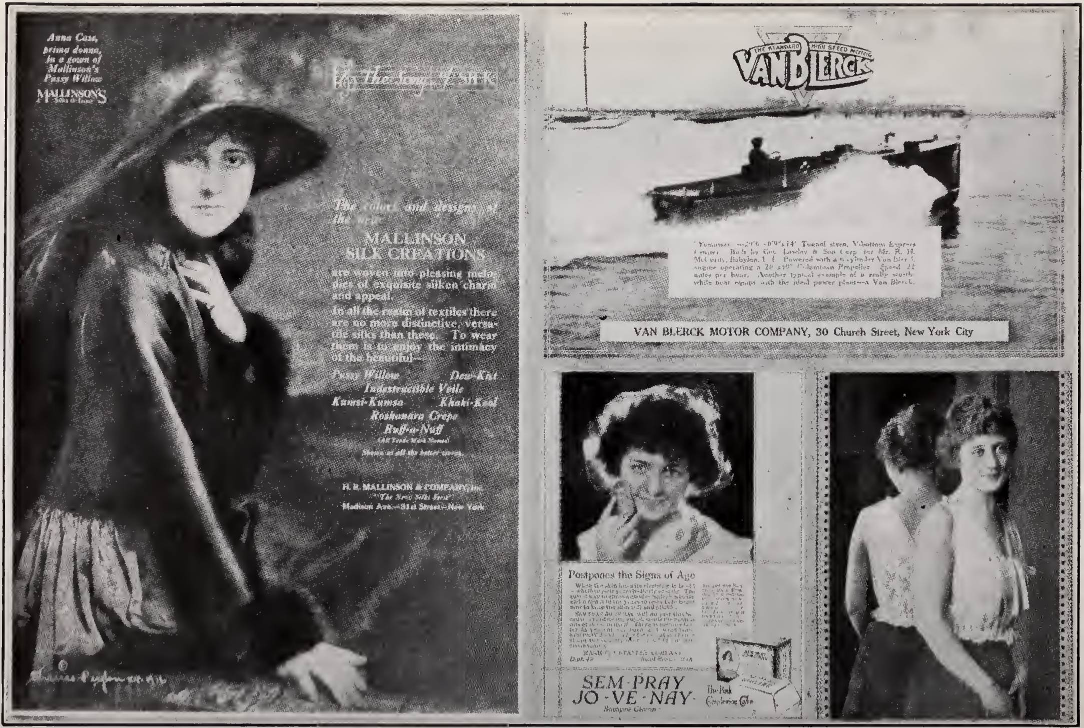
For the illustration of advertising of anything connected with childhood, from a baby's rattle to a scout outfit, pictures of children offer an irresistible appeal.

Used by courtesy of *Kodakery*

"Make the Kodak Record Autographic for the Days to Come"

Illustrating the special advantages of the Autographic recording device. A good example of modern pictorial advertising illustration.

Used by courtesy of *Kodakery*



Anna Case,
prima donna,
in a gown of
Mallinson's
Pussy Willow

MALLINSON'S
Silks de Luxe

The colors and designs of the new

MALLINSON
SILK CREATIONS

are woven into pleasing melodies of exquisite silken charm and appeal.

In all the realm of textiles there are no more distinctive, versatile silks than these. To wear them is to enjoy the intimacy of the beautiful—

Pussy Willow Dew-Kist
Indestructible Voile
Khaki-Kool
Kumsi-Kumsa
Roshanara Crepe
Ruff-a-Nuff
(All Trade Mark Names)

Shown at all the better stores.

H. R. MALLINSON & COMPANY, Inc.
"The New Silks First"
Madison Ave.—31st Street—New York

THE STANDARD HIGH SPEED MOTOR
VAN BLERCK

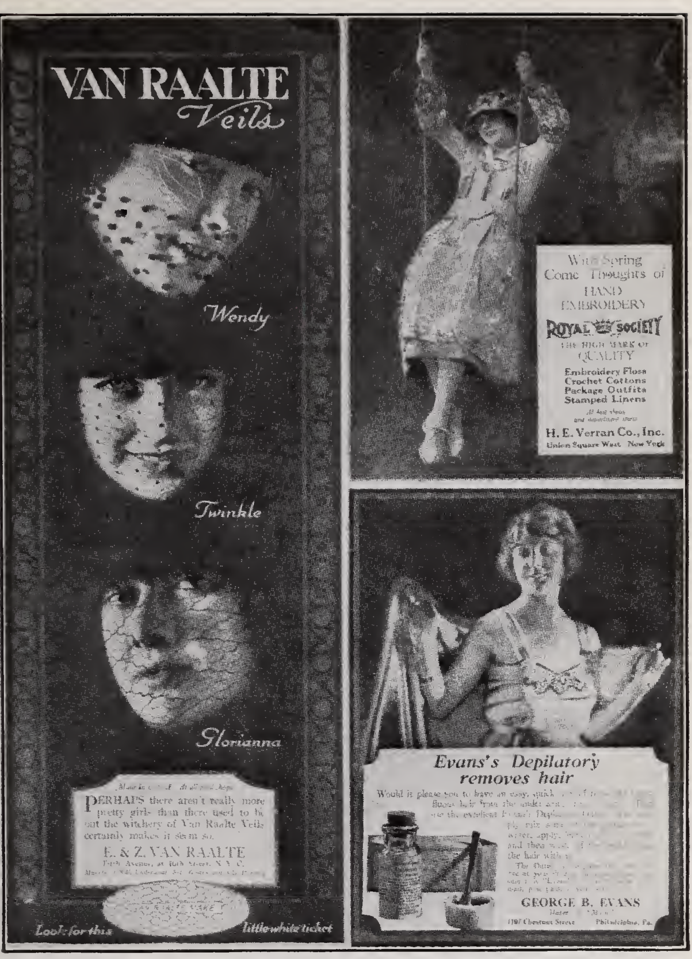
VAN BLERCK MOTOR COMPANY, 30 Church Street, New York City

Postpones the Signs of Age

SEM-PRAY
JO-VE-NAY

The Pink
Complexion Cake

In this portrait of Miss Anna Case (copyright by Strauss-Peyton, Kansas City, Mo.), we have an example of the use of the soft-focus lens in advertisement illustration. At the extreme right the use of a mirror gives obvious advantage in the display of women's underwear. The other two advertisements are self-explanatory



VAN RAALTE
Veils

Wendy

Twinkle

Glorianna

PERHAPS there aren't really more pretty girls than there used to be, but the witchery of Van Raalte Veils certainly makes it seem so.

E. & Z. VAN RAALTE

Look for this little white ticket

With Spring
Come Thoughts of
HAND
EMBROIDERY

ROYAL SOCIETY
THE HIGH MARK OF
QUALITY

Embroidery Floss
Crochet Cottons
Package Outfits
Stamped Linens

At all shops
and department stores

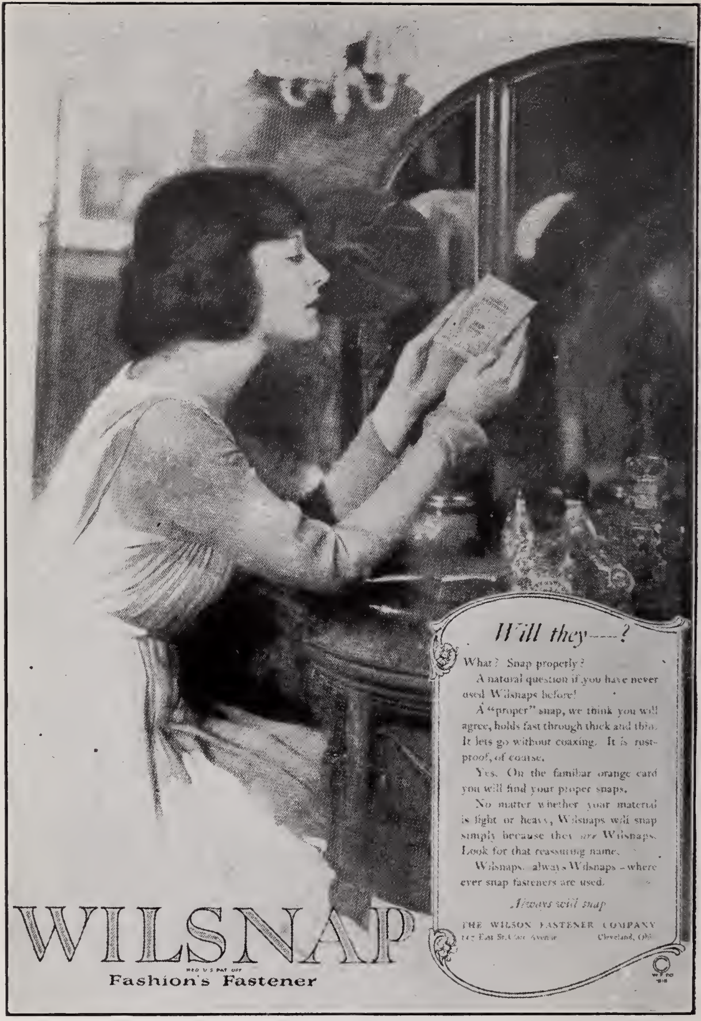
H. E. Verran Co., Inc.
Union Square West New York

*Evans's Depilatory
removes hair*

GEORGE B. EVANS
1107 Chestnut Street Philadelphia, Pa.

The Picture Tells the Story

A method very generally used by advertisers is the use of a photograph showing the product advertised, or its effectiveness in use, with the argument superimposed on the face of the print



Will they——?

What? Snap properly?

A natural question if you have never used Wilsnaps before!

A "proper" snap, we think you will agree, holds fast through thick and thin. It lets go without coaxing. It is rust-proof, of course.

Yes. On the familiar orange card you will find your proper snaps.

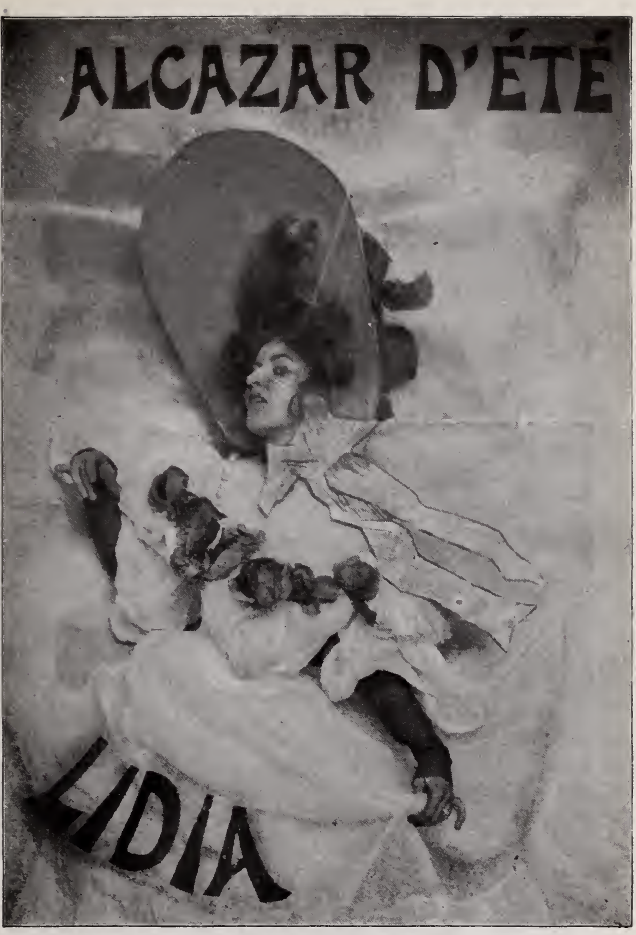
No matter whether your material is light or heavy, Wilsnaps will snap simply because they *are* Wilsnaps. Look for that reassuring name.

Wilsnaps, always Wilsnaps—wherever snap fasteners are used.

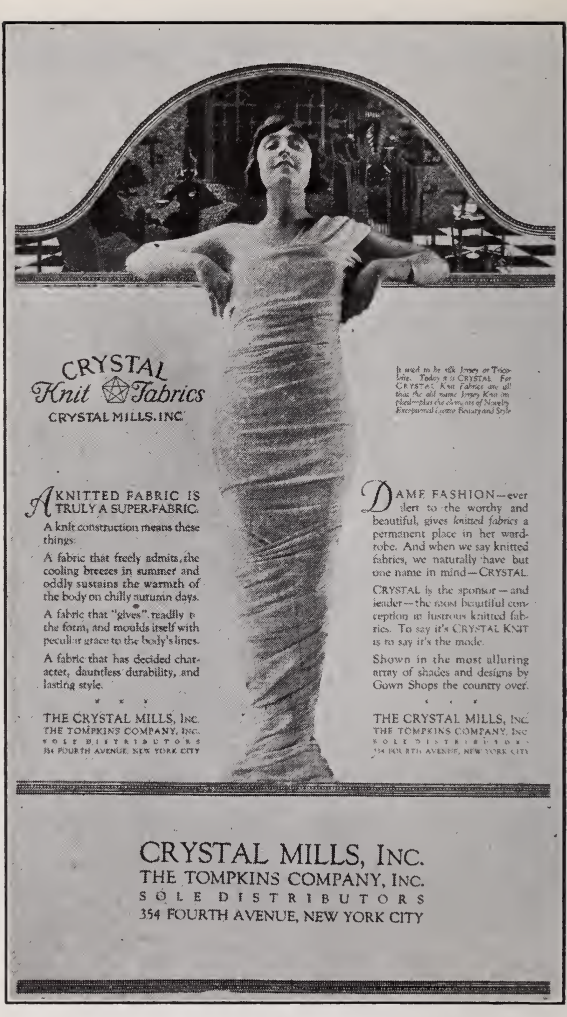
Always will snap

THE WILSON FASTENER COMPANY
147 East St. Clair Avenue Cleveland, Ohio

One of a series of remarkably clever advertisements of a dress fastener made by the Wilsnap Fastener Company, now appearing in the public prints. All the photographs used in this series are noteworthy for the charm of their appeal and the general treatment of the figure



A Poster Design
An early application (1899), of photography in the making of an advertising poster. Photograph untouched, from life, by Allen Drew Cook



CRYSTAL
Knit Fabrics
CRYSTAL MILLS, INC.

A KNITTED FABRIC IS TRULY A SUPER-FABRIC.

A knit construction means these things:

A fabric that freely admits the cooling breezes in summer and oddly sustains the warmth of the body on chilly autumn days.

A fabric that "gives" readily to the form, and moulds itself with peculiar grace to the body's lines.

A fabric that has decided character, dauntless durability, and lasting style.

* * *

THE CRYSTAL MILLS, INC.
THE TOMPKINS COMPANY, INC.
SOLE DISTRIBUTORS
354 FOURTH AVENUE, NEW YORK CITY

DAME FASHION—ever alert to the worthy and beautiful, gives *knitted fabrics* a permanent place in her wardrobe. And when we say knitted fabrics, we naturally have but one name in mind—CRYSTAL.

CRYSTAL is the sponsor—and leader—the most beautiful conception in lustrous knitted fabrics. To say it's CRYSTAL KNIT is to say it's the mode.

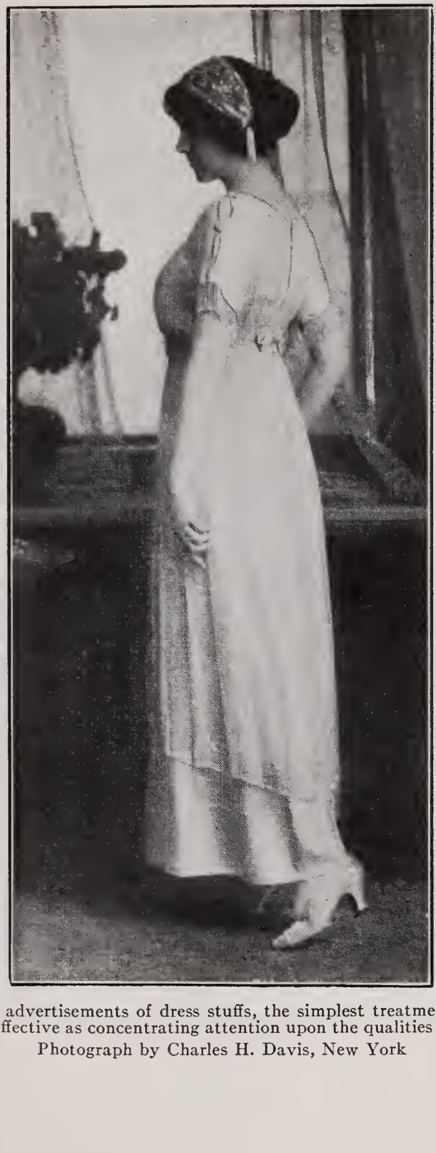
Shown in the most alluring array of shades and designs by Gown Shops the country over.

* * *

THE CRYSTAL MILLS, INC.
THE TOMPKINS COMPANY, INC.
SOLE DISTRIBUTORS
354 FOURTH AVENUE, NEW YORK CITY

CRYSTAL MILLS, INC.
THE TOMPKINS COMPANY, INC.
SOLE DISTRIBUTORS
354 FOURTH AVENUE, NEW YORK CITY

The distinctive qualities of knit fabrics are suggested in this advertisement wherein the photograph is combined with a wash drawing decoration and supported by the typographical arrangement, the striking pose of the figure holding the attention

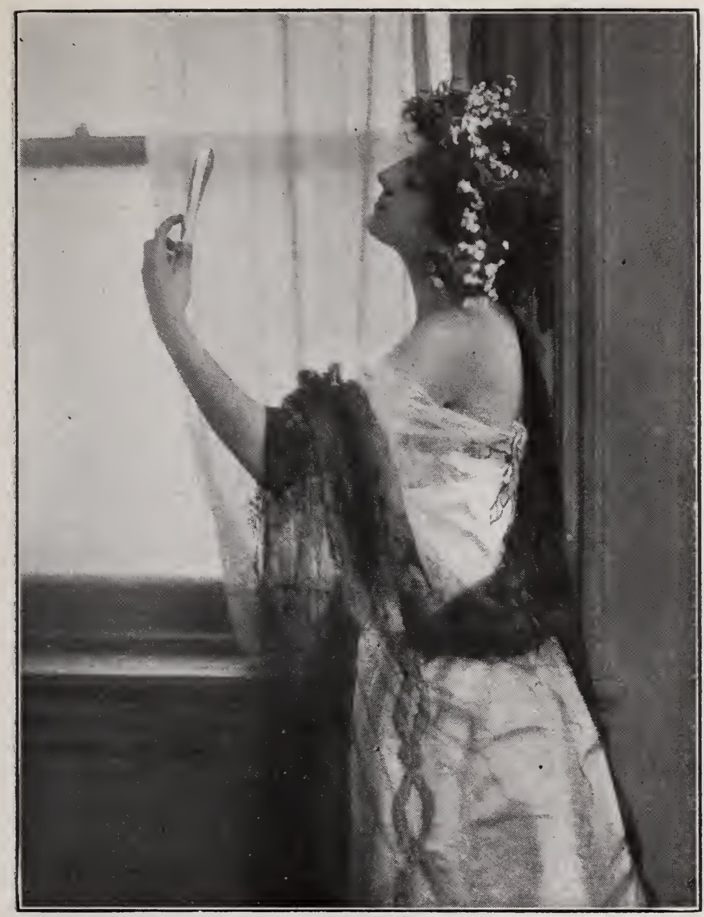


In illustrating advertisements of dress stuffs, the simplest treatment of the figure is often most effective as concentrating attention upon the qualities of the material.

Photograph by Charles H. Davis, New York

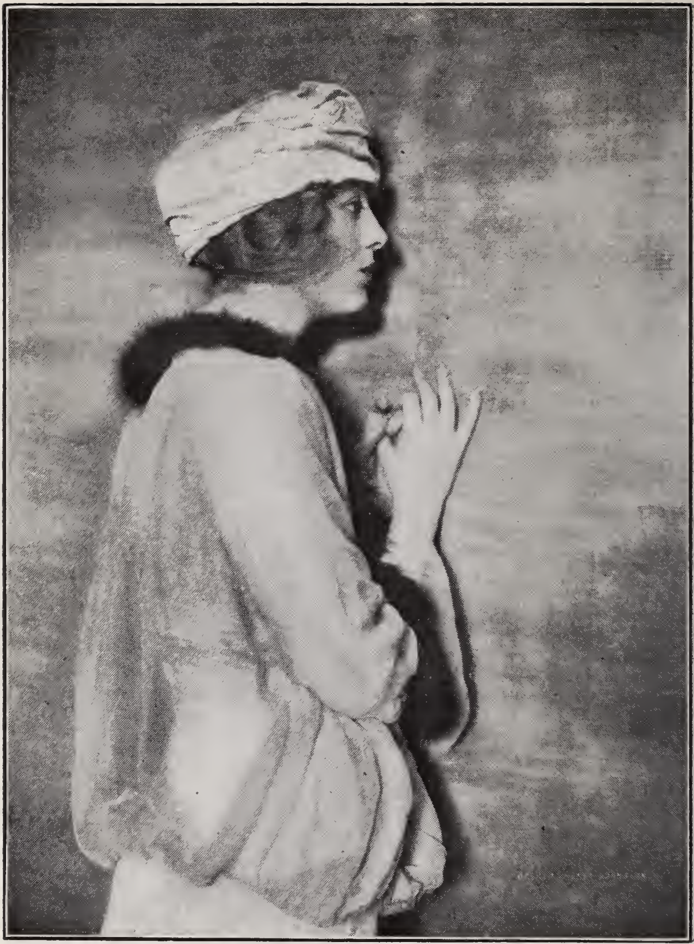
Illustrating the Slogan "Say It with Flowers"

Employed by a metropolitan florist to suggest the use of flowers for a wide variety of social occasions. Photograph by Charles H. Davis, New York



My Lady Looks in Her Glass

Daintily posed figure compositions of this sort are adaptable for many advertising purposes. Photograph by Charles H. Davis, New York



Illustrating a New Note in Spring Modes

Miss Peggy Hopkins in a beautiful East Indian silk brocade turban and a filmy chiffon slip-over finished with fur. Portrait by Alfred Cheney Johnston

The Photo-Miniature
A Magazine of Photographic Information
EDITED BY JOHN A. TENNANT
Volume XV November, 1919 Number 177

Marketing Photographs for Advertisers

Of all the adventures in photography proposed in these pages since the beginning, that set forth in this issue undoubtedly surpasses all the rest in variety of interest and wealth of possibilities. It opens up a field of camera work wherein the ambitious amateur can find problems worthy of all his skill, with abundant pleasure—and profit if he will. It promises rich reward to the professional and commercial photographer, whose training especially befits him for its successful conquest. If offers an uncrowded and unusually profitable profession to anyone who will meet its needs with the joyous zest and anticipation demanded by all new fields. Need I say more to arouse the reader's imagination? This field is the use of photography in the illustration of advertising: the making and marketing of photographs for the use of advertisers. It is a field which lies at Everyman's door, stretches out to the farthest horizon of the world's activities, and runs the whole gamut of photographic achievement. The proof of all that is herein said concerning its allurements is not far to seek, but may be found in any newspaper, periodical, or advertising hoarding within grasp or sight.

The Daily Paper. Look at this morning's paper. It is a metropolitan daily, wherein the cost of a full-page space runs from $1,200 to $3,500 per insertion, according to the day of the week and the position of the page in the paper. Today it shows a full-page announcement of ——'s flour. Three-quarters of the page are occupied by a photograph of a youngster "registering" blissful satisfaction over the goodness of a slice of bread and jam held in his hand. Yesterday it was a well-known typewriting machine, tagged with "14 points" of superiority, which occupied half of the full-page space. Or it was a full-page advertisement of a fire-extinguisher, a generous half of the page being taken up with a soft-focus picture of a fire at an eastern oil refinery, showing decorative masses of dense smoke. On Sunday the rotogravure "art supplement" contained a full page, pictorial portrait of a girl changing the record on a phonograph, without a line of advertising beyond the name of the phonograph; or it was a full-page combination of photographs showing the growing, harvesting and marketing of a famous brand of coffee, from the slopes of the Andes to the corner grocery.

The Magazines. Now let us turn to the current issue of a woman's journal of national circulation. It would take too long to analyze all its two hundred pages, but the first fifty pages of advertising show a full two hundred illustrations, two-thirds of which are more or less straight reproductions from photographs. The space in this journal runs from $3,000 to $7,000 per page for a single insertion. There are a dozen journals of this class. In like manner we may profitably run through a host of periodicals catering to the general reader, or to country life, farm, and garden enthusiasts, class and technical journals devoted to special interests, all crowded with advertising pages rivaling the reading matter pages in lively interest, and much of this interest centering in their illustrations. Do you see the market?

Commercial Booklets. Almost infinite in variety of interest and advertising-illustration opportunities are the commercial booklets (other than catalogues or illustrated price-lists) published by manufacturers or those supplying services of one kind or another. Note a booklet sent out by the —— Steel and Tube Co. to advertise the wear-resisting quality of its steel drills.

Every one of its hundred and fifty illustrations is a reproduction of a photograph. These display almost every variety of advertising-illustration from the straight commercial print to the pictorial portrait. Or it is an illustrated booklet of Coast resorts, its pages teeming with picturesque bits of life and scenery along the railroad or steamship line advertised—all photographs. Think of the market for this class of illustration.

Hoardings. Finally, we pause for a moment to watch a hoarding painter at work in the street. He is "roughing-in" the figure of an attractive bit of femininity engaged in fitting an everwear shoe to a dainty foot; or a happy party of young people alighting from a motor car to enter a roadhouse—and he works from a photograph.

There is no need to go further, and the few illustrations of this issue are pure surplusage. On every hand you may find the illustrated advertisement, and everywhere the use of the photograph. There is a wonderful market for the profitable sale of these photographs.

An Important Point. In any study of the advertising-illustration field from our viewpoint as photographers, it is important to remember that the outlay or investment of the advertiser covers the preparation of the advertisement as well as the space it occupies. And naturally the higher the price of the space used, the more the advertiser will pay for the preparation of "copy" likely to make his space investment as profitable as possible.

Prices. This has a very practical bearing upon the remuneration obtainable by the illustrator for his work. In practice it amounts to this, that the advertiser will pay any reasonable sum for illustrations which appeal to him as likely to help him sell his product; with the result that advertising-illustration work is usually paid for on a much higher scale than prevails in other branches of photography, such as portraiture or commercial work. For example: a commercial photographer who regularly supplies a certain wall-paper manufacturer with photographs of his products at $5 for the first print, recently offered his client a series of ten prints made with a view to their use as illustrations for the manufacturer's advertising. The set of ten prints was accepted at $250. So a figure portrait, such as the professional photographer supplies to his clients at from $5 to $10 per print, may well be worth $25 to $50 to an advertiser who sees in it possibilities for the illustration of an advertisement of his product. For example: one Fifth Avenue professional using models and spare hours in the work, found a ready sale for pictorial portraits of this sort to advertisers at $25 each, and another sold a set of portraits of operatic stars, at a desirable price, to a silk manufacturer who featured them in his advertising. Today the same advertiser is featuring a series of portraits of famous stage or screen beauties. These point to revenue producing material which many professional photographers have on hand or can easily provide. Similarly a "fake moonlight" view, showing the moonlight dancing over the rippled surface of a lake or an incoming seatide, such as almost any amateur can secure with a Kodak and would ordinarily sell for magazine illustration at $1 to $5, may well be worth $25 to a silk manufacturer seeking to market a special line under the trade-name of "Moon-Glo" silk. It is impossible to give any standard scale of the prices asked and paid for this sort of work. In the purely commercial grades the prices range very little higher than ordinary commercial photography. But wherever individuality of conception, method, and execution enters, the price is usually whatever the buyer will pay. In other words the selling price of advertising-illustrations depends upon their value for use in the eyes of the advertiser, rather than upon ordinary print values. If you offer the advertiser something he wants, as likely to help him sell his goods, he will willingly pay any reasonable sum to secure it for his use.

Beginnings. This field of golden opportunity, this market-place crowded with eager and lavish buyers, did not come into existence over night. It had its beginnings twenty years ago, *circa* 1900, when the development of photomechanical processes made it possible to use the photograph on the printing-press. The first photographically illustrated advertisements were crude compared with the results we see today; but the more vital fact is that there are larger opportunities for improvement, and a wider use of the photograph in advertising today than there were in the beginning. True to its purpose, The Photo-Miniature "blazed the trail" into this new field as early as 1904, presenting in No. 63 of this Series an illustrated monograph on "Photography in Advertising" by Joseph H. Adams, who had done notable work in this specialty. But the message was ahead of its time and was largely unheeded. Thus, a prominent photographer, speaking of his success in advertising-illustration at the recent National convention, complained to his brother photographers as follows: "To my knowledge there has never been an effort made to broaden the photographer's business possibilities, or to suggest other fields for the technical knowledge he possesses." This, in the face of the work of The Photo-Miniature during the past twenty years, and the persistent efforts of the Eastman Kodak Company and other photographic concerns, to induce photographers to do just what this speaker urged them to do, is typical at once of the ignorance and sleepiness of the professional and of the narrowness of his viewpoint in his profession. I am hopeful that, under the changed conditions of today, this little book will really accomplish its purpose and direct many photographers, amateur as well as professional, to a field wherein they may "broaden their business possibilities" and utilize all "the technical knowledge they possess" for the world's good and their own enrichment.

Today. The time is ripe for such an awakening on the part of photographers. Ours is a pictorial age. The end of the world war has opened a thousand new fields to manufacturers and advertisers the world over. These, thanks to the pioneers, are keenly alive to the value of illustration in advertising, and spend unstintingly for pictorial material. In supplying this material we watch a fight-to-the-finish between those who use the camera and those who employ the pen, pencil and brush. There can be little doubt as to the ending of this unequal contest. Apart from the unrivaled facility of photography as a method of delineation and reproduction, the vital purpose of the advertising-illustration is to convince. As L. B. Jones, of Kodak, says: "The picture, if used at all, must tell the story;" or, as another writer phrases it: "The picture must make the truth sound true." In this—the telling of the story, the convincing of the observer—the camera is mightier than the pen or brush. Witness the motion picture!

The Why of Advertising. In entering this field of advertising-illustration, the photographer must first concentrate his thinking upon the aim and end of advertising in general, and the purpose and significance of advertising-illustration in particular. The end and aim of advertising is to sell something—service or goods. As here used, these two words must be given the broadest possible meaning. Service means inspiration, ideas, faculties, habits, labor. Goods may mean anything, from "hooks and eyes" to your soul's salvation. Nay, more. I have seen an advertisement sell, for cash in advance, something which had no existence, and so named that no mind could conceive the nature of the thing advertised and sold!

How Advertising Sells the Goods. As means to this end, advertising must appeal, arrest the attention, suggest, interest, impress, demonstrate, persuade, convince, and awaken desire. This is accomplished, if accomplished at all, by the form and "argument" of the advertisement. But always these are means and not ends in advertising. The perfect "argument" in perfect form does not guarantee the best advertisement of any given article. The best advertisement is that which sells the goods, since that sort of advertisement perfectly fulfils its single aim and end. Advertisers do not advertise to hear themselves talk, or to see the virtues of their goods extolled in print, but only to sell the goods. In which brief consideration, which might be expanded to fill a bulky volume, we sum up the significance of advertising-illustration in all its force and possibilities.

Why Illustrate Advertising? The appeal of the picture, its power to arrest and compel attention, its aptness in the telling of a story, its ability to stir the imagination, to awaken desire or rouse to action, and its power to convince, need no word of mine by way of explanation or justification. The picture speaks a universal language understood by all sorts and conditions of men, illiterate or cultured, civilized and uncivilized. Its virtue lies in the directness and simplicity of its appeal. The picture of the youngster enjoying his slice of bread and jam, suggesting the use of ———'s flour to the people of New York, carries the message and speaks as effectively to the Bedouins of the desert, the natives of Patagonia and the Fiji islander.

Kinds of Advertising-Illustration. Now let us abandon these "glittering generalities" and "get down to brass tacks." What kinds of photographs are sold to and used by advertisers? The answer is: almost every conceivable sort of photograph. We may attempt to classify them by their obvious qualities, e. g. as technical or pictorial. In each of these classes we may recognize clearly defined subdivisions, viz. straight photographs of the commercial sort, retouched or "worked-up" photographs, combinations of photographs, and combinations of photograph and design. Or we may divide them into three classes which (1) simply reproduce the physical appearance of the thing advertised, "naked and unashamed," or (2) suggest or show its use or certain advantages in its use, special qualities or points of superiority in design or use over similar competing articles, and (3) have nothing to do with the article advertised, but serve to isolate the advertisement from those about it, compel the attention or win the interest of the reader and so cause him to read the advertisement, suggest an idea, add decorative effect, or increase the selling power of the advertisement. Very often the connection between the text of the advertisement and its illustration may seem to be remote, as when a New York ladies' outfitting house decorated its newspaper advertisements of silk underwear with fragments and borders lifted bodily from the architecture of ancient Greece. But the idea was sound.

The illustrations served to isolate the advertiser's announcement from its ultra-modern surroundings, arrested the attention of the reader by the note of contrast and dramatic touch, and lent the charm of beauty to the otherwise commonplace typographical display.

The Vital Thing is to study the market, keep always in mind the end and aim of the advertisement—to sell the goods, and to produce photographs which the advertiser will want, as likely to help him sell the goods. This covers everything and applies with equal force to speculative and made-to-order work. From this point of view, the chance snapshot of the 1910 European trip, showing a Belgian dame of seventy summers making Malines laces, will bring its price from the importer or manufacturer of laces quite as effectively as the elaborately finished commercial illustration showing the debutante of 1920 attired in the newest creation of filmy dream stuff.

Special and General Work. As matter of fact, the reader who sets out to do things worth while in this field will either specialize in some one line or method, or follow any and every method which promises success. There is an infinite variety of special lines, and an equal variety in the technical methods one may follow. These latter will be dealt with later, but a word may be said here of special lines. Thus one may profitably devote himself to securing pictures of children and childlife, bringing his little models into all his work. "The showing of children in advertising has grown amazingly during the past few years. . . . The magazines fairly gurgle and goo with kiddies" says a writer in *Printers' Ink*. Another may cultivate some individual or novel style in lighting effects, as Baron de Meyer has done, by which means the character of advertising-illustration may be wholly changed in charm and appeal. A third may win success by characterizing his work with the element of humor, presenting the sunny side of human nature, as exemplified in the advertising of certain smoking tobaccos in current weeklies, dailies, and monthlies of large circulation: And so on "world without end." The field of advertising-illustration offers opportunity and reward for every talent, and the worker blessed with a vivid imagination will generally outstrip his fellow worker who travels along the well-worn ways of the usual thing.

Equipment. From what has been said it is plain that the equipment of the advertising illustrator must be personal (mental) as well as physical, and that this equipment differs according to the kind of work in hand. Thus the man who devotes himself to straight commercial work needs chiefly a wide technical knowledge of photographic methods, together with the commercial photographer's equipment of tools and resources. If he undertakes the supplying of "retouched" or combination work, wherein the photograph of the article advertised serves only as a base for the finished design, then he must add a knowledge of the "art work" here demanded. Then there is the man who specializes in that variety of straight photography which, without retouching or afterwork of any sort, still has the peculiar quality required in advertising-illustration. This sort of work calls for the ordinary physical equipment of the professional studio plus pictorial feeling or ability in the photographer. You see examples of it in the advertising-illustrations of Hillyer, of New York, and Hutchinson, of Chicago. These are illustrators rather than simply commercial photographers. They use the camera and lens as tools, and their work is interpretative rather than demonstrative in character, suggesting, awakening desire, and so on—but selling the goods. It is an essential part of the education of the advertisement-illustrator that he should study what is being done today in this field; learn to recognize the motive behind this or that style or method; and so acquire the imaginative force and ability to create which leads to success. In this the amateur can do all that the professional can do, despite shortcomings in technical equipment. Even with the tiniest Brownie you can make pictures which will sell goods.

Getting into the Game. With this survey of the field, its opportunities and requirements, we may now consider the problem of getting into the field for results. In this there are two ways: First, by speculative work, which the amateur or professional photographer may do in spare hours, as an occasional method of supplementing his income. Second, by entering the field as a means of livelihood or profession, pushing it seriously and building up a connection among advertisers or advertising agencies, so as to secure a steady volume of made-to-order work and special commissions.

A Beginning. In either case, the simplest beginning is to attempt the illustration of an idea which seems to have advertising or selling value, connected with a product in everyday use, and to submit the finished result to the judgment of an advertiser of that class of goods or the illustration department of an advertising agency. The advertising-illustration competitions held annually by the Eastman Kodak Company offer a very practical opening for such a start, and more than one successful advertising-illustrator of today owes his success to these competitions. The requirements are simple; there are graded competitive classes; substantial rewards are offered in the shape of cash prizes, and the competing pictures are judged by a fair and competent jury. The idea here is to obtain illustrations which will help to popularize and sell Kodaks, by showing how useful or desirable a Kodak is in every phase of life from the cradle to the grave. Similar competitions are offered by other advertisers and announced in the public prints from time to time, such as the Ansco Loveliest Women Competition, the Good Roads Movement Competition, and others. The amateur or professional who will enter such a competition and put forth the best there is in him, will thereby gain a practical training which will thereafter serve him most usefully in this field of work.

The Idea. Remember first and last that the idea is basic in all advertising-illustration. In speculative work an idea with selling power in it will often secure the acceptance of your work, even where the illustrative quality of the work itself is below par. In made-to-order work, of course, the idea is provided, and success depends chiefly on your skill in its illustration or presentation. First, get the idea, an idea which will make people want to possess or use the thing advertised.

Visualize or actualize this idea, live with it and put it in action again and again until you have learned its strong and weak points, so that you can emphasize, subordinate, or control these when you embody it in the photograph. Choose the technical method of presentation carefully, and determine your treatment of the subject beforehand. If it is a breakfast food or other definite, physical thing, think out how to present it in some new or attractive way; if it is a service, such as a correspondence course in accounting or business efficiency, plan its illustration so that the man or woman ambitions to grow in these departments will be attracted to the scheme and convinced of its practical advantages. Be sure first of your basic idea, strive to get into your presentation of it the elements which will "put the idea across," novelty, interest, sentiment, action, naturalness, pictorial value, or whatever the idea calls for. Select your location and models, if these are employed, rehearse the method, and then make the picture or series of pictures. Try to avoid the commonplace and obvious, unless you can invest it with some compelling quality. Avoid the hackneyed theme and the bizarre effect—unless you can use them so cleverly that these will be overlooked or forgiven in the interest of the presentation as a whole. Use your imagination, so that the picture will tell th story and do the one thing necessary—awaken the desire of possession and sell the goods.

Speculative Work. If the idea on which you are working concerns something already advertised in illustrated form, think out a method of presentation which will appeal to the advertiser as an improvement upon the advertising in current use. For example: suppose the case of a perfumer advertising his product in the old-style way, displaying it in bottles or elaborately boxed as sold by druggists. It may be that you can enlist his interest and sell him your work by showing him a series of photographs wherein his perfumes are attractively combined with the flowers or blossoms from which (in theory at least) they are derived. Thus, a bowl of roses, or a spray of wistaria or hawthorn blossom tastefully arranged in a slender vase, with the pleasing reflection of form given by a glass-topped support, the bottle of perfume being suggestively introduced in the pictorial scheme, will attractively link the suggestion of fragrance and sweet odor with the product advertised, and so add to the effectiveness or selling power of the advertisement.

This example is chosen from actual experience and netted $75 for the amateur who conceived the idea and worked it out; but it is typical of hundreds of others which may be schemed and profitably developed with little effort, and offers a practical way of getting into the game.

Made-to-Order Advertising-Pictures. An examination of the advertising pages of our newspapers, periodicals of every class, and commercial publicity literature will show that a large proportion of the photographs used for the illustration of advertising today is of the "made-to-order" variety, that is, produced to meet the definite requirements and specifications of the advertiser, or of the agency having charge of his advertising.

Commercial Art Studios. Many of the larger advertisers and agencies maintain photographic departments completely equipped for this work, as the most direct way to the illustration of their publicity efforts. In New York, Chicago, and other big cities there are dozens of independent studios devoted wholly to "advertising art," as it is called. The announcements of many such studios may be found in the Red Book or classified telephone directory of any given locality, *Printers' Ink* and similar publications. The way these "advertising art" studios go about the business may be glimpsed from the following advertisement of a New York studio. I quote: "After getting the advertiser's idea of what he is aiming to produce, we make sketches for composition and general arrangement. These are submitted to the advertiser or agency as preliminary sketches for general approval. The necessary properties and accessories are furnished and assembled. New and suitable models are secured and the compositions made according to sketch. From this photographic base the artist-illustrator builds his drawing, decoration, combination, lettering, etc., required to complete the advertisement.

"Modern lighting is a feature of today's work. The old, dull, lifeless photographic effect has been eliminated. We use the most modern methods.

"Special all-night service for agencies. Galleries never closed. Copy brought to us before midnight ready for delivery next morning."

Independent Workers. The existence of these organized and regular sources of production, however, need not bar or interfere with the success of the amateur or independent photographer in this field, any more than the professional portrait studio interferes with successful home portraiture by amateurs. Thus, apart from these professional advertising art studios, many professional photographers of national reputation are constantly engaged in producing photographic illustrations for advertising purposes. In New York such men as Alfred Cheney Johnston, Baron de Meyer, Charles H. Davis, John Wallace Gillies, LeJaren A. Hillyer, Harting, Underwood & Underwood, Mishkin, Abbe and others of their class are continually increasing their output in this field. As examples, take the clever illustration of footwear styles, by Baron de Meyer, in the March 1, 1919, issue of *Vogue*, or the illustration of a Milgrim suit, by LeJaren A. Hillyer in the same magazine. The use of a portrait of Anna Case, by the Strauss-Peyton studios, of Kansas City, among the illustrations in this issue of THE PHOTO-MINIATURE, and the similar use of portraits of operatic celebrities, by Mishkin of New York, for the advertising of silks in the rotogravure supplements of the Sunday newspapers, show how the files of the portrait studio may be turned to profitable advantage in the illustration of advertising. It would be difficult to imagine more alluring illustrations of the charm of styles in women's wear than are furnished in the portrait of Miss Peggy Hopkins, by Alfred Cheney Johnston, or the figure compositions by Charles H. Davis, among our illustrations. Obviously work of this class calls for more than ordinary ability, and the prices paid for it correspond to its high quality.

Business Opportunities. The opportunities for the amateur or independent photographer in this "made-to-order" illustrating are, of necessity, occasional only.

But they may be made quite as often as they happen, and sometimes open the way to very remunerative work. Such commissions are usually first obtained by the submission of speculative work, showing skill in some particular line, to advertiser or agency. I recall the instance of an amateur in a small, Middle-West town, unusually skilled in the portrayal of boy-life in the streets, who added considerably to his income in this way. Similarly, a photographer who had demonstrated his ability in the handling of draperies of all sorts, secured profitable commissions for the illustration of advertisements of papers and fabrics for wall decoration. The independent or amateur has a big advantage over the advertising art studios of the large cities in that he is on the spot, and there are advertising opportunities in every town and community. Wherever you have the production of things to sell, there you have all the inspiration, material, and opportunity necessary for the making of money in the illustration of advertising.

Considered as a Profession. In the case of a reader who plans to follow advertising-illustration as a profession, the essentials for successful work are (1) the persistent study of advertising, the products and methods of current advertisers, and every sort of specialized observation and reading which will stimulate the production of ideas, slogans, or phrases which will serve as bases upon which advertising-illustrations may be attempted; (2) the establishment of a connection with advertising agencies and advertisers, or firms whose products may be successfully advertised (sold) by the aid of illustration; (3) the introduction and use of methods of presentation which will directly help to sell your work to the advertiser.

Observation and Reading. Sufficient has been said on this topic to indicate the lines to be followed. Study the products in the market from the single viewpoint of your ability to supply advertising-illustrations likely to sell the goods, to make them known to possible users or buyers, to convince the public as to the advantages they possess over competing products, or to awaken in the public the desire of possession. Consider the current advertising of a manufacturer: how you could improve its selling power; what illustration ideas or schemes you can suggest as likely or certain to secure a wider sale of the article or service under consideration. Read as widely as possible, especially in advertising journals such as *Printers' Ink*, to obtain the viewpoint of advertisers and advertising agencies. See how they look at the problem of selling goods; what they want, what kinds of illustration they seek, and so on.

Building a Connection. This is dealt with on other pages, as far as securing names or lists of advertisers and agencies is concerned. The actual building of a business connection consists of the use of these names and lists, by getting into actual touch with buyers of advertising-illustration, calling at the agencies, submitting your work or suggestions, making your facilities and qualifications known by any and every method suited to the case or circumstances. This, of necessity, involves time and waiting, as well as hustling while you wait; but commissions will come if you can show ideas with selling power and illustrations which tell the story or clinch the idea. Most often the first connections will be made by submitting speculative work. It is the work which tells—and sells.

Technique—Method of Presentation. Given a facility in conceiving ideas, which is acquired by patient cultivation, much of the advertising-illustrator's success depends upon his choice of method in presenting the idea, or the technical method of illustration. There may be call here for simple excellence of technique, as in producing a thoroughly good photograph of the goods advertised; or it may be that originality or the note of novelty in the method of presentation will win success. As with illustrators who use pen and brush, so with those who work with the camera, originality in conception of ideas, and individuality in the method of execution mean a regular succession of profitable commissions. The professional illustrator, therefore, should not overlook the advantages which follow the cultivation and mastery of some one style or method which he may make peculiarly his own.

Soft-focus Work. It has latterly been discovered that the use of modern pictorial methods in advertising-illustration would, in many instances, add the charm of novelty to the illustrator's work and thereby give it a new value in the eyes of the buyer. An example of this application is seen in the use of the soft-focus lens in advertising-illustration which, in the hands of a few skillful workers, has practically changed the face of illustrated advertising during the past two or three years. The first effect of this method was to win, for those who introduced it, the quick recognition of the advertiser, with better prices than had hitherto prevailed. The secret of the attraction this method has for the advertiser is found in the fact that its subtle effects of light and shade, its subordination of planes and forms, its broadening and softening of the wiry definition given by the old-time lenses, gave atmosphere to the representation, giving an elusive air of elegance and refinement to the commercial product. Thus the soft focus advertising-illustration began to take on something of the decorative, pictorial or "artistic" appearance of the illustrations in the reading matter pages. It is true that the soft-focus lens has been grossly misused in this as in other photographic fields; but discriminatingly used it undoubtedly offers many advantages to the illustrator of advertising, especially in enabling the worker to give his work a bolder, broader feeling, in getting away from the uncompromising commercial quality and insistent detail of the earlier methods, by the subordination of non-essentials with a corresponding increase in the appeal and selling power of the illustration.

A remarkably clever example of this soft-focus work, exhibiting all its advantages and peculiar charm, may be seen in the advertisement of the Steinway piano in the October, 1919, issue of *The Century Magazine.* I think this was produced by Hillyer, of New York, who has done good work along this line. Other examples may be seen in the recent advertising of L. Adler Bros. Co. ("Adler Rochester Clothes"), Vogue hats, Rogers' silverware, Grinnell sprinklers, and in the advertisement of the Wollensak Optical Co. in this issue. It is extremely effective when combined with the semi-silhouette method, where the figures in the composition are softly outlined against a quiet light. When employed for large heads, it is apt to result in modernistic or cubist effects, as in the advertising of Ide collars, where one is sometimes at a loss as to the anatomy of the subject.

Judging from certain qualities seen in a few examples of this sort of work, it would seem that some illustrators first photograph their subjects (especially where small models are used in the making of a genre) with an anastigmat lens, and thereafter enlarge with a soft-focus lens. The result is not always happy.

Life Interest. More and more we see the life or human interest being linked with the product in advertising-illustration. Thus, instead of the familiar can of Heinz' beans or Franco-American soups in the center of the advertisement, we see a charming interior of an Old-World dining-room, with the family assembled at the festive board and a daintily attired maid serving portions of the aforesaid beans. Or it is a girl dressed up to the minute, getting into a Rolls-Royce which stands in front of a carefully selected Colonial doorway—and displaying the latest in Peck & Peck hosiery in her action. This method of introducing human interest is extensively applied in many lines, as in advertising stoves, electrical household appliances, machinery and tools and even in advertising steel for sky-scraper construction.

Retouching—Modern Style. Until within the last few years it was accepted as inevitable that photographs must be retouched or worked up for advertising use. This brought into use the air-brush and other extraneous devices for the after-treatment of the photograph designed for advertising use—to emphasize detail, to brighten high-lights, and so on. Thus, the photograph was regarded as merely a beginning, and had only the value of a base; it was the retouching, the "artist work" as it is called, which gave it value and determined its cost to the advertiser. We have changed all that. Some photographer, entering the advertising-illustration field, had to find or make an opening for himself, and so bethought to produce advertising-illustrations with the camera, retouched in the making and so requiring no expensive after-treatment or "artist work."

This new technique demands a man who can paint with light and lens instead of painting his incomplete photograph with brush and color. In short, the new retouching is the use of lighting effects, the illumination of the subject, and the control of plate and print so as to produce in the print just the effects or effect formerly gained by retouching and "working up." These special lighting effects are produced by special methods of illumination, by supplementary or local lighting, by the deft manipulation of point and broad light sources, by utilization of the reflecting surfaces of articles to give striking or decorative effects in the picture, and the use of local light controls to darken or subordinate details in the subject not needing emphasis in the print. Thus it is quite possible to get the most exaggerated wash-drawing effects—the bold sweeps of light and dark, the spluttering but oftentimes charming reflected lights, etc.—by straight photography in an unmanipulated print. It is in fact simply a question of lighting the subject and negative making. A simple extension of this retouching method is the working in a high or low key, i. e. using a limited scale of tones in the presentation of the subject.

Silhouette and Semi-Silhouette. This brings up the treatment of advertising-illustration subjects in silhouette and semi-silhouette, a technique which seems to be coming into favor. The silhouette is, of course, applicable only to certain subjects and chiefly those pictures in which the figure is introduced. But it offers a sufficient range of usefulness to make it worthy of cultivation. Thus, the silhouette of the upper half of a manly figure, seen against a window blind, showing dad or brother Will busy shaving, has been very effectively used as a poster for a shaving soap. It is equally effective for use in advertising-illustrations showing the use of things, as in the Graflex advertisement among the illustrations of this issue—and many other uses.

The semi-silhouette is still more effective and has a wider range of application. It is sufficient to refer, for examples of this style, to the advertisements of silverware, where we see a newly married couple admiring a silver tea service, seated at a little table before a casement window of tasteful design. The charm of the silverware is in this picture suggested by gleam and reflection in a quiet half-light, the faces and figures of the persons in the group being only faintly shown in semi-silhouette against the light. The picture tells its story eloquently, has appeal and charm, persuades, convinces and, without a doubt, sells the goods.

The Eternal Feminine. A fruitful field for specialization in advertising-illustration is at hand in the universal appeal of the eternal feminine. The illustrator who excels in this specialty will always find a ready market for his work. It is difficult to think of anything in everyday life which cannot be linked, and profitably linked, with this appeal. Even articles designed and intended exclusively for the use of men can be more easily and more widely sold by advertising with the woman appeal in it than otherwise. In this method success depends upon skill in the portrayal of beauty in pictures of women. This means an intimate knowledge of figure composition, group-work, the balancing of light and shade, the treatment of the hands and feet, the rendering of textures and fabrics, and the psychological ability to evoke and control expression and emotion in the subject, so as to draw out and embody in the picture whatever charm and graciousness the subject may possess, or to add these virtues where the subject does not present them. You have examples of this in the pictures of women by Charles H. Davis among the illustrations of this issue.

The Hands. In how many advertising-illustrations do we see the hands displayed! Sometimes they are shown as examples of the beautifying power of creams and lotions, manicure preparations and appliances. More often they appear as busied with the product advertised. In any event the illustrator of advertising today will find it advantageous to make a special study of hands and their treatment in figure compositions. This subject is exhaustively dealt with in The Photo-Miniature No. 172, to which the interested reader is referred. For good examples of this sort of work see the advertising of Cutex and similar preparations.

Mirror Pictures. In the illustration of advertisements of certain lines, such as articles of wear, cosmetics, etc., the use of a mirror will often prove advantageous as enabling the advertiser to show two different views of the figure when this may be desired. An example of this use may be seen among the illustrations in this issue. The method has been successfully applied in advertising garments or dress accessories made of lace, to show the grace and draping qualities of fabrics designed for dress materials, and as an accessory in pictorial representations which adds the charm of repetition to the composition. The working methods employed in this kind of work are detailed by Charles H. Davis in THE PHOTO-MINIATURE No. 174.

Children and Child-Life. Pictures of children are obviously appropriate to the advertising of all articles belonging to childhood, whether articles of wear, food, books, or games. But the vital interest which centers in the child is today being widely used to add to the selling power of advertising of the most diverse classes of goods, and this interest well deserves specialization as I have already suggested on an earlier page. A readable paper on this specialty, by a writer close to advertisers, may be found in *Printers' Ink*, for October 9, 1919, and another article dealing with boys in advertising may be seen in the September 18 issue of the same journal. In this latter article the writer speaks of the possible advantage of enlisting youth in today's advertising campaigns as a means of moulding the youthful mind and so winning future business.

The Workman in Advertising. There can be no doubt about the practical value of linking the workman with his tools or appliances in advertising. The combination adds interest, concentrates attention, and so makes for greater selling power. A common fault in this class of advertising-illustration is artificiality and stiffness in the figure or figures presented, together with a suspicious cleanness and neatness in the clothes worn by the worker. This is generally due to the error of taking the worker from his bench or machine and bringing him with his tools into the studio, dressed for the occasion. Illustrations of this sort should always be made in the machine shop or factory, with the workman actually on the job. In this way the picture will show the workman and his tools in their natural environment, the poses or action portrayed will be less forced and unstrained, ensuring a more vigorous result.

Outdoor Life. This field offers many favorable opportunities for the amateur adventuring into advertising-illustration. Some of its openings for business may be studied in the pages of journals devoted to outdoor life, such as *House & Garden*, *Country Life*, etc. A cursory survey of such papers will show that photographs of houses of unusual charm in design or location; entrance gates and fences of wrought metal, wire, or cement construction; portable garages, their environment and screening; formal gardens and garden furniture; roadways, paths, sidewalks, tiling for porches, shingles and roofing material, fancy bricks, heating apparatus, lighting fixtures, shrubs and trees, flower borders, special woods for interior finishing, bathroom and toilet equipment and accessories, irrigation and sprinkler systems, lawn sprayers, mowers, wirework for arbors and fences, poultry-houses, conservatory and nursery-equipments, and a thousand other articles necessary or desirable to those who live in the country, are all good material for advertising-illustration, and find a ready acceptance from those manufacturers who have the goods to sell.

The Straight Photograph. In the use of "straight" photographs for advertisement-illustration, accompanied by descriptive matter in type, two distinct varieties of illustration are employed today. It is important to note the differences between these two types of illustration, since one is much more readily salable and brings the photographer a higher remuneration than the other.

The first is an uncompromising commercial photograph of the article advertised, sharply defined or outlined against a white ground, perfectly reproducing the form and appearance of the article as prepared for photographing under the skylight, and lighted in conventional fashion. This type aims at the perfection, in form, clear-cut detail, and mechanical accuracy of the old-style wood-cut illustration which it supplanted years ago. At first sight it would seem to be unassailable in quality.

A Variation. The second, more modern, type is an advance, being based upon a better appreciation of the purpose of advertising-illustration, which is not merely to show the article advertised, but also, and perhaps chiefly, to persuade its purchase—to sell the goods.

This second type is a photograph which, by its more subtle technical quality and method of representation, not merely reproduces the form and general appearance of the thing advertised, but also its surface, textural and material qualities—a matter of much importance in selling certain classes of merchandise.

Difference in Method. Photographs of this sort are secured in various ways, chiefly by abandoning the old, cut-and-dried, conventional methods of representation; by intelligent discrimination in the lighting of the subject; by insisting upon natural, unforced tonal values instead of the artificial or traditional effects produced by air-brush manipulation; by setting the object against a tint or tone background which, by slight variation in tone or tint, adds interest to the presentation of the article—this interest, however, being carefully subordinated. There is also the use of design or pattern where a group of articles are shown, giving a "happy" arrangement as compared with the formal array; and, finally, the restrained use of accessories appropriate to the everyday use of the article advertised.

The Better Method. This class of advertising-illustration is especially advantageous in the advertising of articles intended for personal use, where the appeal of surface, texture, and "feel" or touch is a factor in giving pleasure or satisfaction to the user. For examples, leather goods, silverware, glassware, textiles, or fabrics. I recall an effective advertisement of this sort in a

Sunday paper of a few weeks ago. It presented a gentleman's traveling bag in so attractive a way as to awaken the keen desire of possession, simply by the method employed in its presentation of the outward appearance of the bag. Similarly, in this type of photograph the charm of silverware, the sheen and refinement of its surface finish, the glint of light and reflection which it gives to the table, are all attractively displayed to tempt the prospective buyer. Another notable example may be found in the reproduction of fabrics, as in the visualizing or actualizing of the qualities of warmth without weight in woolen clothing or the soft flexibility and draping or plastic quality of silk textiles.

The point of the argument here is that this sort of advertising-illustration makes for greater efficiency—sells more goods, or obtains a better price for the article advertised, and so brings a larger remuneration to the photographer.

Selling. Having determined upon a definite line of experimental work, and embodied its illustration in form to your complete satisfaction, the next step is to sell the work. To do this find out whether the advertiser you have in mind directs his advertising in person or through an agency. Almost all prominent advertisers employ an agency, whose business it is to prepare their advertisements and place them in suitable mediums. In such a case it is better and more direct to deal with the agency from the beginning. Sometimes an advertiser, to whom an attractive scheme for exploiting his product has been presented, will take up the matter for himself and confer with his agency as to its use. But generally the advertising-illustrator will do better by finding the agency and dealing directly with it. In any event, submit your work to the advertiser or agency, with a suggestion of its use at a price, or submit it for approval and leave the price for use to be determined by after agreement. Where possible, this speculative work can advantageously be submitted by a personal call on the advertiser, or the person in an agency having charge of the advertising in question. Such calls are always made by appointment. But in most cases it will be better to offer to submit the work and, after a favorable response, to send it by mail or messenger to the person interested.

Reaching the Buyer. The great majority of illustrated advertisements being prepared and put through by advertising agencies, it is important to have a fairly wide knowledge of the location and personnel of agencies handling the accounts of large advertisers. This knowledge, in particular instances, can be had by an enquiry addressed to particular firms in whose advertising you are interested as offering possibilities for your work. Or it may be obtained by a careful and persistent reading of such journals as *Printers' Ink*, from which the reader can readily compile a card index list containing the information he needs for reference. There is, however, a very complete guide or handbook to this field which I mention, not for advertisement, but for the reader's convenience. This is the "Standard Register of National Advertisers," published at the Times Building, New York City, and listing 10,000 of the largest advertisers in the United States in a bulky volume, published annually at $25, with supplements giving revisions and corrections at intervals during the year at a further cost of $25 yearly. This may seem to be a somewhat large investment for the speculative worker in advertising-illustration, but is really well worth its cost for the information it gives as to the market and how to reach the buyer. In practice the annual volume will probably serve the average illustrator two or three years with sufficient efficiency. Such a handbook to buyers will, of course, be indispensable to the advertising-illustrator who takes up this work as a profession and must, therefore, endeavor to obtain a regular connection with agencies or advertisers as a means of securing commissions.

Models. In working up advertising-illustration ideas, the use of models will often be necessary or desirable. These are not easy to find and their use is attended by many difficulties. In most large cities there are agencies or lists of models available, and inquiry at the local art school or the studio of an artist-illustrator will usually locate them.

In many states there are laws prohibiting the publication or sale of a photograph of a person without that person's written consent and permission. And there are on record many suits based on these laws, as well as attempts to blackmail by unscrupulous models seeking to share in the photographer's use of pictures in which their photographs appear. To avoid all difficulties of this sort, it is essential to secure from the model used a receipt for the payment made for his or her services, and a release covering all the model's rights in the use, sale, copyrighting, and publication of the pictures. This receipt and release should be executed in duplicate, so that you have one copy for the advertiser to whom you may sell the picture, and the second copy should be kept in your files for after use or reference. Where several models are employed in making a picture, separate receipts and releases should be obtained from each one. Where the model used is a minor, under legal age, as will often be the case, the receipt and release must be signed by a parent or the legal guardian of the minor.

Receipt and Release. A simple but sufficient form of such a receipt and release is as follows:

Date

Received from (Name and address of the photographer) the sum of (Amount paid to model) in full payment for services and all rights in photographs of me made this day by said (Name of photographer), with permission to said (Name of photographer), his successors or assigns, to use, sell, copyright, or publish said photographs for commercial or art purposes without further compensation to me; to which photographs I hereby release all claims, rights and titles.

Signed
(Name of model)

followed (in the case of a minor) by the name of the parent or guardian.

Motion Pictures in Advertising. The use of the moving picture in advertising, although more widely exploited than most photographers are aware of, is as yet in its infancy and offers a remarkably promising field for cultivation. I cannot imagine why photographers are so indifferent to its business possibilities. The young photographer, who has acquired his training in motion-picture technique in recent army or navy service, could not desire a field more abundant in profitable opportunities for his knowledge and experience. Some of the larger motion-picture concerns, such as the Universal Film Manufacturing Company, are already seeking business in this line with characteristic energy; but its opportunities are as widespread as our cities and activities, and there is no reason why photographers in every section of the country should not find profitable openings for this class of work in their own localities. It is, in fact, a field offering peculiar advantages to the man on the spot.

Specialization. Obviously, the use of the motion picture in advertising calls for specialization, but in this it does not differ from commercial, professional or pictorial photography, so that the field is open to amateurs and professionals alike—to each according to his capacity. To work it successfully calls, first, for familiarity with motion-picture technique indoors and out-of-doors, as far as the making of the pictures is concerned. To anyone already trained in photographic work this offers little difficulty. Alertness and resourcefulness are essential. With these, there will also be needed a two-handed connection with local firms or interests which can be persuaded of their need for this sort of advertising, and a well-equipped motion-picture developing and finishing laboratory to which the films can be sent after exposure.

Getting Business. If the reader is a "movie fan" he is doubtless familiar with some of the more prominent motion picture advertising thus far attempted, such as the presentation of fashion modes in weekly screen reviews by local houses; the so-called educational films showing how certain commercial products are prepared and marketed; the personally conducted tour of an industrial plant in operation, and so on. These, however, are merely pointers indicating a few among the hundreds of ways in which the moving picture may be used to advertise the thousand and one things which the world has for sale. The success of the photographic worker in this field, therefore, will depend in no small measure upon his ability in finding and suggesting the other ways in which the motion picture can advertise his local "prospects." This may mean the securing of an associate in the work who can "sell" the advertising and obtain commissions. Such a man usually is willing to work on the basis of a "drawing account" and a fixed percentage on all the business secured.

Team work of this sort is generally effective and gets results. Thus, a chamber of commerce may easily be persuaded that the visualization of the town's industrial activities on the screen, the picturing of its residential attractions, or its historical or scenic interests for tourists, will be profitable or advantageous to the community as inviting new industries, residents, or visitors. The sale of home or industrial sites, the development of agricultural, timber or mining lands, or of special industries may be promoted in a similar way—more effectively by the motion picture than by any other form of advertising. A striking illustration of the effectiveness of the moving picture in the development of grazing lands in Wisconsin and Michigan was given in a recent issue of THE PHOTO-MINIATURE, and similar campaigns have done wonders in promoting the apple-growing, salmon fisheries and other commercial activities of the Northwest.

Stereoscopic Pictures. In sending out salesmen to open up new agencies, says Ray Giles in *American Photography*, the manufacturer of a motor-truck found the lack of product-display a decided disadvantage in getting quantity orders for his product. The blue prints, photographs, and drawings carried by the salesmen fell far short of convincing the prospective agent of the "points" and peculiar advantages of the product. He wanted to see the truck "life size," to see it in operation before his eyes, to be able to look *into* rather than *at* its parts.

The solution of the problem was found in the use of stereoscopic slides, a set of these showing the product, its parts, and mechanical operation, being furnished to the salesmen, with a featherweight, folding pocket stereoscope for the viewing of the slides. By this device the salesman was able to let his clients observe the product "life-size" with the illusion of relief and reality given by the stereoscope; he could see *into* its mechanical operation and judge of its distinctive points as certainly as if he had the truck itself before him. The method also offered the psychological value of placing something in the prospect's hands—something he could *feel* and make "work." It was completely successful in results.

Where Used. The market for this device lies chiefly among manufacturers whose products are too bulky, heavy, or delicate for the traveling salesman to carry with him, such as lathes, wood-working machinery, printing presses, stationary, gasoline and steam engines, cranes, electric motors, automobiles, tractors, agricultural machinery and the like. It can also be applied to showing the operation of a factory or industry, the arrangement and equipment of plants, etc., as vastly superior to the ordinary photograph.

The opportunity for the photographer here lies in his suggesting and supplying the slides and outfit to manufacturers, many of whom employ from half-a-dozen to half-a-hundred salesmen, whose equipment, as here suggested, would mean considerable business. The making of thoroughly good stereoscopic slides or transparencies calls for more than usual technical skill, so that the price asked for the outfits should be commensurate with the care and skill needed for their production. Obviously the specialty is one which the amateur could handle as successfully as the professional or commercial worker. The selling plan should begin with "sizing up" the industries of your locality, and the selection of the most likely users of the method offered. A sample set of slides should next be prepared for the demonstration of the method and its advantages. With this, an interview with the advertising department or salesmanager of the concern should produce the desired sales. Very little talking will be needed, the simple showing of the device and its points should be sufficient.

Specialized Markets. Leaving this consideration of working methods, let us look at the field of opportunity as seen from the viewpoint of special markets for advertising-illustration. This means the cultivation of a special field of advertising, centering around a given industry or group of products, and working intensively to secure the business in that field.

Horticultural Advertising. For example, the reader may elect to concentrate on horticultural advertising, the making and selling of illustrations needed by seedsmen, nurserymen, tree and shrub specialists, forestry workers, fruit-growers, and florists. The market here is to be found in the numerous journals or periodicals catering to this class, producers and users alike. It includes, of course, the machinery, tools, and supplies employed in these crafts. Agricultural and farm advertising might well be combined with this field. The catalogues and booklets issued by those engaged in these industries, apart from their general and class journal advertising, involve considerable yearly expenditure and the necessary use of a large amount of illustrative material. The illustrator's success in this field depends upon his peculiar skill in photographing flowers and trees, gardens and shrubs, fruits and vegetables, farm produce, farm stock, and all the appliances and impedimenta concerned in this field. There is a wealth of information on part of this work in McFarland's "Photographing Flowers and Trees and the Use of Natural Forms in Illustration," while the photographing of live-stock is dealt with in THE PHOTO-MINIATURE Nos. 39 and 110.

Food Products. A similarly profitable market is open to the worker who will specialize in the illustration of food products and the appliances or machinery involved in their manufacture. This is a very wide field and calls for a broad knowledge of many kinds of photography. A survey of the advertising of the makers of cereals, breakfast foods, delicatessen and all food products intended for domestic consumption will best show the opportunities of this market for advertising-illustration. Looked at from the color viewpoint, it is seen to demand a special skill in the reproduction of colored objects, which means a practical knowledge of color plates and screens.

Textiles. Another field of advertising-illustration which will repay special cultivation is that of textiles and fabrics for home decoration, house furnishings, dress materials, and wearing apparel generally, which may be taken to include things as diverse as feathers, laces, hats, shoes and leather goods generally, not forgetting parasols, umbrellas and canes. Here again the reproduction of color must have attention on the technical side, while all the illustrator's pictorial skill will be called for in the use of human models and tasteful arrangements of his illustrative material. As an example of the work in this field, I may mention the case of an upholstery journal requiring a color photograph of a home interior showing certain famous tapestries *in situ*. This called for an autochrome and the illustrator's charge for the plate was $100. The remuneration in this field is generally high because of the difficulties involved in the work. For example: if the reader will try to produce a photograph of an ostrich plume, or worse, a bird-of-paradise plume, so that its distinct and unique characteristics and qualities are evident in the photograph, he will readily admit that such work must be well paid.

Jewelry and Art-Metal Advertising. An equally well-paid branch of advertising-illustration is that which covers the presentation of jewelry, gems, silverware, clocks, lamps, gas fixtures, electroliers and similar goods. Much of the illustration of this class of advertising at present is of the purely commercial sort, but there are opportunities for more profitable work for the man who can originate and produce illustrative material combining pictorial value and selling power with a thorough appreciation of the value of technical quality in his work. I recall the instance of an importer of fine clocks, generally cased in expensive woods, or art metal work, who sold his goods wholly by means of an illustrated catalogue and magazine advertising. His clocks ranged from $25 to $2,500 in price. When I pointed out to him that the illustrations in his catalogues gave no adequate idea of the beauty of his products to his prospective customers, he replied: "It is true, but I get the best photographs I can. I would willingly pay ten times present prices for illustrations which would convey to the customer some adequate notion of the real appearance of my clocks."

Sporting Goods. The field of indoor and outdoor sports and games affords a market well worthy of special cultivation by the advertising-illustrator. Think of all the paraphernalia and equipments called for in these amusements for men, women, and children at home and out-of-doors, and you will see the possibilities of illustration offered by the advertising of these specialties. This covers not only the articles themselves, in the presentation of which chiefly technical skill is required, but pictures showing their manipulation and use, in the making of which one may need all the cleverness of the outdoor sports photographer (see THE PHOTO-MINIATURE No. 161), but the art of the portraitist in figure composition. Remember always that the advertising must "sell the goods." This may mean a pictorial interior showing a group of children on the floor watching the operation of an electrical railroad brought by Santa Claus; a group of horsemen in a close touch at polo; or the carefully chosen model (fairest of her sex) exquisitely poised for a high dive, standing in the latest word in bathing costume at the business end of the diving platform.

The Sign-Post to Success. In these and all other fields of advertising-illustration, whether general or special, whether undertaken for pleasure or profit, the sign-post to success reads: Make your picture tell the story. If it is an illustration of a farm implement, see that your picture shows its completeness for its purpose, its special construction, its advantages in operation and so on. If it illustrates the superiority of synthetic pearls over the real article, be sure that your synthetic pearls are so displayed, i. e. worn by so utterly ravishing a specimen of womanly beauty that the man who is to pay the price shall have no doubt whatever of their quality, and hasten to buy them. If the advertisement is to compel the inhabitants of Gotham to attend Billy Sunday's mission meetings and "be saved" from the wrath to come, see to it that your advertising illustrations compel attendance. The one is selling farm implements, the other pearls, and Billy Sunday's "goods" are the soul's salvation. Make pictures that will sell the goods.

Here our adventure draws to an end. Despite the extreme brevity of its recital, I think we have seen sufficient of the possibilities and interests of the advertising-illustration field to enable the reader to estimate its value to him—as an amateur, for its pleasures; as a professional, for its profits. From both viewpoints it is summed up in the word visualization; the visualization of an idea by the illustrator, for the visualization of service or goods by the public, with the selling of service or goods as the end of it all.

BOOKS

The only handbooks dealing directly with the problems of the advertising-illustrator are The Photo-Miniature No. 63. "Photography in Advertising." By Joseph H. Adams. 1904. Out of print, but available in many libraries.

"The Motion Picture in Advertising," by C. A. Dench (The Macmillan Co., New York).

The Photo-Miniature Series, Nos. 48, 110, and 150, dealing with "Commercial Photography;" No. 165: "Unconventional Portraiture;" No. 172: "The Hands in Portraiture;" and No. 175: "Stereoscopic Photography," contain much useful information on these branches of work.

"The Photography of Colored Objects," by C. E. Kenneth Mees and others; "Photographing Furniture" and "Photographing Paintings" are brochures offering practical methods for those interested in color reproduction. "A Treatise on the Air Brush," by S. A. Fraser, deals with the "art work" employed in preparing photographs for reproduction.

Apart from these, many suggestively valuable papers on various phases of the subject may be found in recent volumes of *Printers' Ink*, especially in Vols. 88, 89, 102, 106, 107, 108, *et seq.* These may be consulted in many libraries.

Notes and Comment

DEAR READER! You will note by an announcement made on another page of this issue that the price of THE PHOTO-MINIATURE is advanced from 35 cents to 40 cents per copy, and the yearly subscription rate from $3 to $4. I have resisted this advance as long as was possible, but there seems to be no way of avoiding it under existing conditions and so we must make the best of it. Briefly, the cost of producing and distributing THE PHOTO-MINIATURE has more than doubled during the past six months. The last few issues of the magazine have been published at a loss. As the magazine is not subsidized, this cannot be continued. Logically, on the facts of the situation, the price of the magazine should be advanced to 50 cents, but by means of certain economies in production, the new price has been fixed at 40 cents. I trust that the practical value of the service rendered by the magazine will persuade its readers and friends to continue their loyal and enthusiastic support as in the past, despite the increased cost.

R. P. S. The sixty-fourth annual exhibition of the Royal Photographic Society was this year held at the Society's house in Russell Square, October 13 to November 29. The exhibits totaled 375, this not including a collection of record photographs, 137 in number, of the South Pacific Islands, sent by Mr. Thomas G. McMahon. As in past years, the exhibits were divided into three classes: I—Pictorial Photographs; II—Color Transparencies and Prints; III—Scientific and Technical Photographs.

Despite the efforts of Mr. J. Dudley Johnston, who, during a visit here last spring, endeavored to enlist a wider coöperation on the part of American photographers, the list of 150 exhibitors shows only five from the United States and one from South America. This is lamentable from the viewpoint of the *entente cordiale* supposed to exist between American and British workers and should be remedied in future years. The five American exhibitors were Dr. A. D. Chaffee, Charles H. Davis, William G. Shields, and Floyd Vail, of New York, and Dwight A. Davis, of Worcester, Mass. Among the illustrations of the catalogue, a charming "Mirror Portrait" by Charles H. Davis, represented the American exhibitors. It was, I am informed, made by the method described by Mr. Davis on pages 156–158 of The Photo-Miniature No. 174.

A detailed review of the exhibition may be found in the October 17 and 24 issues of *The British Journal of Photography*. The fact that no medals were awarded in the Pictorial Section would seem to indicate that this section offered no work of outstanding quality. It is interesting to note that a large majority of the exhibits were printed on bromide paper. The Color Section is spoken of as disappointing in quality and number of exhibits, although two medals were awarded to Louis J. Steele and Lucion Talamon for their autochromes. No American work was shown in this section. Three medals were awarded in the Scientific and Technical Section, in which the most notable exhibit was a demonstration of the value of a method for producing grainless and filmless photographs. The details of the method are not divulged.

The London Salon held its exhibition this year in the Gallery of the Royal Society of Painters in Water Colors, during September and October, and is spoken of as being unusually successful in the quality and number of its exhibits. More than fifty American workers were represented, out of which remarkable showing thirty-three were members of the Pictorial Photographers of America. I haven't a list of these before me, but I am informed that Dr. A. D. Chaffee, Dr. Rupert S. Lovejoy, Francis O. Libby, Dr. J. D. Ruzicka. Charles H. Davis, Rudolph Eickemeyer, John Paul Edwards, William G. Shields, Sidney V. Webb, and Edward Weston were included in the galaxy. Some notable work was sent from Holland, Australia, Japan, Egypt, Sweden, Spain, Canada (Travers Sweatman, of Winnipeg and Mrs. Minna Keene, of Toronto), and other "furrin parts." Doubtless we will see reproductions of some of these in the forthcoming issue of "Photograms of the Year 1919" which will be here in February.

PITTSBURGH SALON 1920. The seventh annual Salon is announced as to be held in the Fine Arts Gallery of the Carnegie Institute, Pittsburgh, Pa., March 1 to 31 The coöperation of all pictorial workers is invited. All prints submitted will be passed upon by an impartial and thoroughly competent committee of selection, and prints possessing the highest merits in artistic expression will be hung. No picture will be eligible that has been exhibited before in the United States. Entry forms giving full information and conditions governing exhibits may be obtained from Charles K. Archer, Secretary, 1412 Carnegie Building, Pittsburgh, Pa., the last day for entries being Tuesday, February 10, 1920.

MONOMET.—The many users of Monomet developer will be interested in learning that the Ansco Company, sole agents for this product in the United States and Canada, has put into effect under date of December 10, 1919, a revised price list showing a reduction of approximately 25 per cent in the retail prices of the developer.

The new list prices are as follows: One pound $15; One-half pound $7.65; One-quarter pound $3.90; One ounce $1.

The Progress of Photography, 1916-1919

A PAPER READ AT THE CONVENTION OF
THE P. A. OF A., CEDAR POINT, OHIO, 1919

The progress of photography during the period covered by this report has, like all other mundane affairs, been conditioned almost entirely by the war. The war influenced photographic work in many directions, the most striking and important being the application of the camera as a weapon in the hands of the aviators. With the development of trench warfare it became evident that the effective utilization of artillery would depend upon photographic reconnaissance, and the armies developed the use of photography from the airplane for this purpose with great rapidity, so that, by 1917, there were frequent references in dispatches to the numbers of negatives which the aerial photographers had taken; in 1918 one of the Allied armies alone took more than a million negatives and made over six million prints.

With the entrance of the United States into the war, the energies of all concerned with photography in this country were at once devoted to the equipping of the Photographic Division of the Army. Our allies brought us models of the cameras which they were using, and these were modified to make them satisfactory for American manufacturing conditions and copying in quantity. At the same time, experimental work was pushed forward in this country, and new types of cameras were designed which, by the time the armistice was signed, were being produced in large quantities. At the outset the stock of lenses available was not sufficient for the Army and Navy, the lenses required for airplane photography being of long focus and large aperture. The need was met by the ready response of the photographers of this country to the request that they should turn over their lenses, and a sufficient supply was obtained to fill the gap until American-made lenses could be produced in sufficient quantity. In the end, lenses of great size and of excellent quality were produced in this country, and had the war continued there is every reason to believe that the United States would have been in a position to supply lenses, not only for its own army, but for those of its allies.

The response of the photographers to the demand for men was no less prompt than to the request that they should surrender their treasured lenses, and the Photographic Division of the Army was recruited very largely from the ranks of the professional photographers, about 50 per cent of the men passing through the School of Aerial Photography at Rochester having had previous experience in a studio. Of the work done by these men in France there is no need to speak. They took part in all the work of the American Army and carried out their work as might have been expected of them.

In another branch of the military service besides that usually associated with photography, an immense amount of photographic work was performed. I refer to the Medical Service, in which X-ray photography played a most important part at the front. The use of X-ray photography in the war, indeed, has greatly stimulated the use of X-ray apparatus and materials, new portable apparatus being developed which makes it possible to use the X-rays in hospitals with a far simpler and less cumbersome apparatus than that which was used previously for the war. We may expect to see X-rays used far more in the future, both in the medical and dental practice, and also in the industrial arts, since X-rays are now being used very largely for the examination of metals in order to detect flaws and in order to study the structure of joints. It is not my purpose to dwell on the scientific application of X-ray photography; it is enough to mention in passing that the examination of crystalline substances by the X-rays bids fair to be the most important step in the advancement of modern science.

Just as the war led to the development of new methods of X-ray photography, so the experience in aerial photography has led to surveying by photography, and it is to be expected that this will form an important field of photographic work in the future.

Indirectly, the war made it necessary for the manufacturers of photographic materials to devote a great deal of attention to the production of the raw materials from which photographic goods are made. Through the cutting off of foreign papers and gelatine a great development of home industry in these became necessary, with the result that this country is now self-supporting in these important requisites, and we may expect that the study of the raw paper and gelatine by the photographic manufacturers who are utilizing them will result in considerable improvements in their methods of production and in the product. In the same way the dye industry in this country has been greatly stimulated so that a great many of the dyes which were imported are now available here, and developing agents which formerly were largely imported are now manufactured in the United States in growing quantities.

Turning to general progress in the photographic field, I may mention the developments which have occurred in photographic theory, though I am aware that this subject is not likely to be of great interest to the practical man, since the application of photographic theory to practical photography is generally remote. The laboratories which are working on photographic theory are now studying very carefully the subject of tone reproduction; that is, the way in which the scale of lights and shadows of the original subject is translated into the print, the scale receiving certain modifications as it is reproduced, first in the negative and then in the printing process. Closely connected with this subject is the study of the color of negatives and the effect of the color produced in negatives developed in pyro and similar developers upon the reproduction. An important step in the theory of lens optics was made when Twyman applied the interferometer to the study of photographic lenses, an instrument which enables certain analyses to be made of the image-forming properties of lenses which could not be performed without its aid.

In motion-picture photography there has been a continuous improvement in photographic quality until today most pictures produced by the larger firms are marvels of photographic skill, the lighting and composition being studied with the greatest care, and all technical qualities in the photography being beyond reproach. Far more of the film is being tinted and toned than used to be the case, and the choice of coloring methods is now of the utmost importance in the finishing of motion pictures. During the last year there have been introduced continuous machines for the printing and finishing of motion-picture positives which may eventually supplant the older methods of handling the stock. The progress of this will be observed with interest by all those concerned with the subject.

In color cinematography the tendency is distinctly toward the use of subtractive processes in the place of additive processes, which have hitherto held the field, and a number of firms are working along processes employing the super-position of complementary pictures which by their unison give a satisfactory suggestion of the original. Color cinematography is, however, still in its infancy; no developments of importance have occurred in stationary color photography during the period covered by this report.

In amateur photography the most outstanding fact is the increase in the importance of the work of the amateur finishing firms, who are now employing considerably more advanced technical methods with improved apparatus, so that it is evident that the finishing of amateurs' pictures will be an even more important branch in the future than has been the case in the past.

All branches of professional photography have been flourishing. In spite of the loss of men to the war, professional photographers have been able to continue their important work and have never been so busy as during the war period.

Work in home portraiture is extending, and there is an increasing use of film by professional photographers in the place of plates. In Great Britain, and in a few places in this country, there have been introduced what are known as "moving" portraits, in which two or three portraits are printed by means of a screen upon one sheet of paper, the screen being moved sideways so that they come into view successively, giving the impression of a portrait that moves. This does not seem to have any artistic possibility and is interesting only as a novelty to attract attention.

The great development of commercial photography is continuing. In all directions photography is being applied for the preparation of catalogues and illustrations, and it is more and more being used in the industries themselves, both for recording the progress of work and for studying the product. This line of work is developing very rapidly, and is one which professional photographers are peculiarly fitted by their training and experience to undertake.

There is no doubt that the future is bright for photography. Owing to the important part which photography played in the war, increased interest in its usefulness has been aroused all over the world, and this will stimulate the study and practice of all its many applications. The great number of those who, while in the army, were brought into contact with the practice of photography, has further extended the ranks of its serious workers, so that we may look forward to a greatly increased use of its processes and methods in the world's work from this time forward.

C. E. Kenneth Mees, D. Sc.

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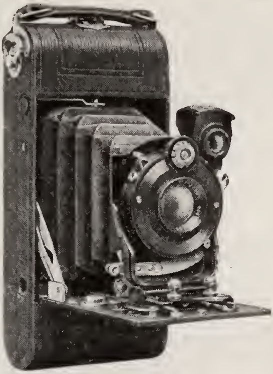

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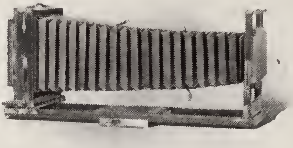

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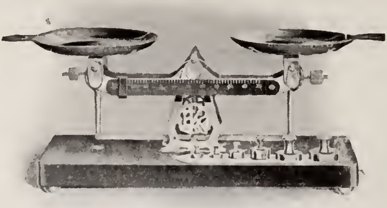

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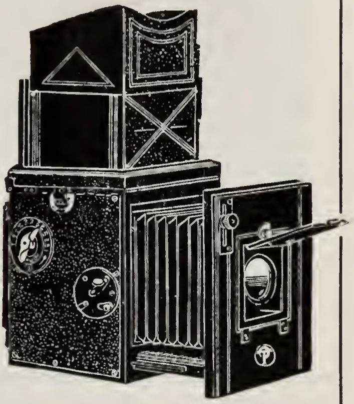

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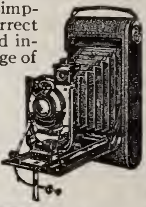

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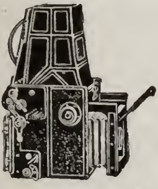

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